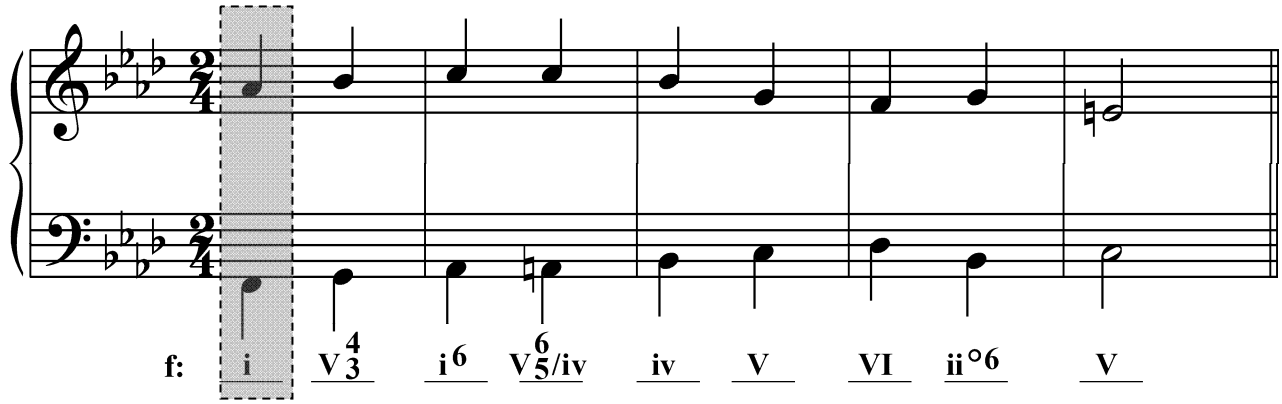
AP® MUSIC THEORY
2012 SCORING GUIDELINES

Question 4



SCORING: 24 points

I. Pitches (16 points)

- **A.** Award 1 point for each correctly notated pitch. Do not consider duration.
- **B.** Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)
- **C.** No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

- **A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- **B.** Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- **C.** Accept the correct Roman numeral regardless of its case.
- **D.** Accept "ii" (or "II") as a correct Roman numeral even without a diminished (°) symbol.
- **E.** Accept any symbol that means "of" or "applied" at Chord Four (e.g., V/iv, [V], V→iv, V of iv, etc.).

III. Special Scoring Issues

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

- **0 0** This score is used for a response that represents an unsuccessful attempt to answer the question or a response that is off topic or irrelevant.
- **—** The dash is reserved for blank responses.

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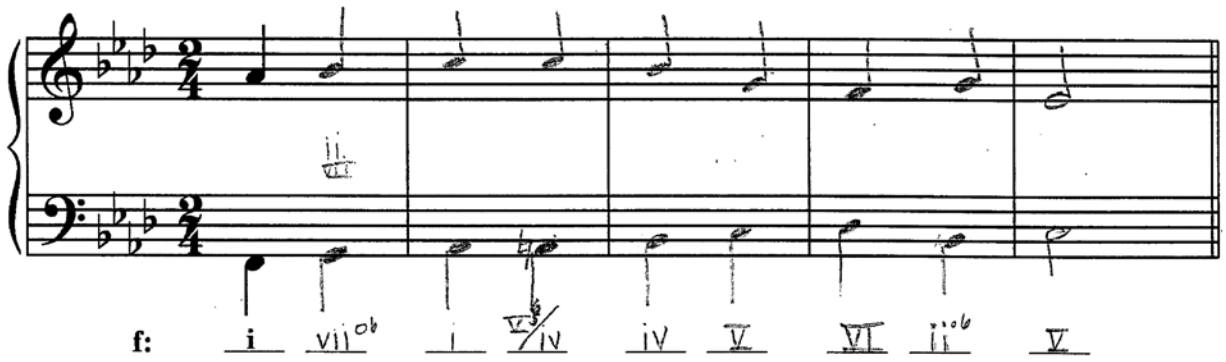
Question 4. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.

Now listen to the progression for the first time and begin working.



The progression for **Question 4** will now be played a second time.

The progression for **Question 4** will now be played a third time.

The progression for **Question 4** will now be played a final time.

The remaining free-response questions for the music theory test are without aural stimulus. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5-7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin work.

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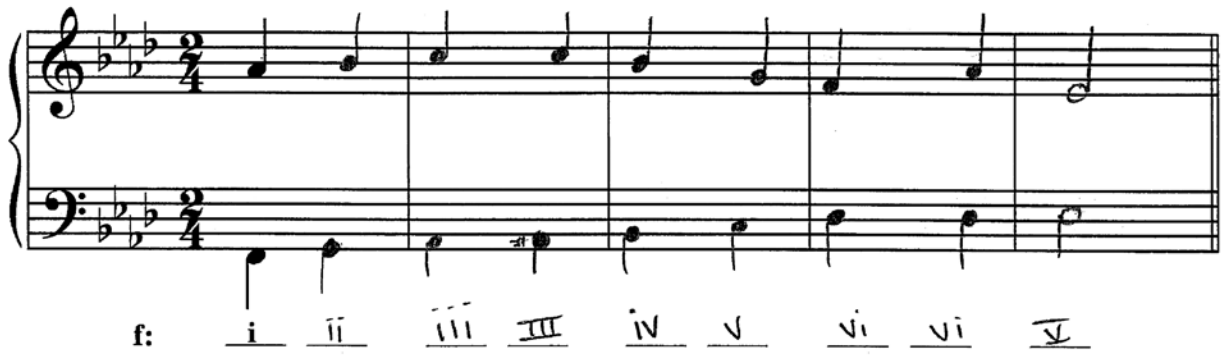

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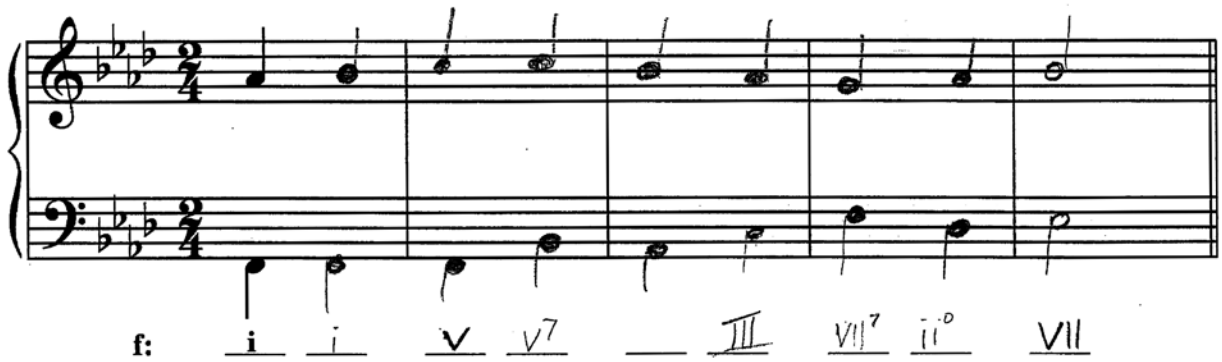

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AP® MUSIC THEORY
2012 SCORING COMMENTARY

Question 4

Overview

The intent of this question was to test students' ability to:

- hear a chord progression in four parts, in a minor key;
- notate the soprano and bass lines of the progression;
- provide the correct Roman numeral analysis of the chords;
- hear and properly notate the outer voices and the analysis of the applied dominant chord;
- hear and notate algorithmic progressions such as I—V^4_3—I^6 and iv—V—VI;
- hear and notate chromaticized pitches relevant to the tonicization of the subdominant;
- hear, properly notate, and label the deceptive progression;
- hear, notate, and analyze a half cadence;
- hear and notate the seventh of the V7 chord in second inversion; and
- hear and notate ascending chromatic motion in the bass line.

Sample: 4A
Score: 22

This represents a very good response. Seven of the soprano and all of the bass pitches are correct. Six of the chords are labeled with the correct Roman and Arabic numerals. Because the Arabic numeral is missing for chord three, ½ point was awarded for that chord. The analysis for chord two is incorrect. (Soprano: 7; Bass: 8; Roman numerals: 6½; Total = 21½, rounded up to 22)

Sample: 4B
Score: 15

This represents a fair response. In the soprano, all but the final two pitches are correct (6 points). In the bass, pitches two, three, five, six, and seven are correct (5 points). The Roman numeral analysis is correct for chords five, six, seven, and nine (4 points). (Soprano: 6; Bass: 5; Roman numerals: 4; Total = 15)

Sample: 4C
Score: 6

This represents a poor response. In the soprano, pitches two, three, four, and five are correct (4 points). In the bass, only pitch six is correct (1 point). Chord eight is labeled with the correct Roman numeral, but the Arabic numeral is missing, and so ½ point was awarded. The analysis for all of the other chords is incorrect. (Soprano: 4; Bass: 1; Roman numerals: ½; Total = 5½, rounded up to 6)

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